STUDENTS' FEELING AFFECTING THE COMMUNICATION
IN ENGLISH DRAMA PERFORMANCE

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Abstract: This research aims to know students' ability in getting their feeling involved and to knowthe effect of the conformity of their verbal and nonverbal communication in playing drama Labiode in English Drama Performance 2014. The subject of this research is the students of English Education Study Program of FKIP Untan who played drama Labiode in English Drama Performance 2014. In this case study, the data were obtained from observation and interview. The data shows that the students had the ability to involve their feeling and to conform their verbal and nonverbal communication in playing their role in drama Labiode. This study reveals that the students with more ability to get involved into the role showed better conformity in communicating the dialogue through both verbal and nonverbal languages.

Key words: English Drama, Communication, Verbal and Nonverbal Language.

Abstract: Penelitian ini bertujuan untuk mengetahui kemampuan mahasiswa dalam menyertakan rasa dan untuk mengetahui dampaknya terhadap keselarasan komunikasi verbal dan nonverbalnya dalam menampilkan drama Labiode pada *English Drama Performance* 2014. Subjek penelitian yaitu mahasiswa Program Studi Pendidikan Bahasa Inggris FKIP Untan yang berperan dalam drama Labiode pada *English Drama Performance* 2014. Pada studi kasus ini, data didapat melalui observasi dan wawancara. Data tersebut menunjukkan bahwa siswa dinilai mampu untuk menyertakan rasa dan menyelaraskan komunikasi verbal dan nonverbalnya dalam memainkan peran mereka pada drama Labiode. Penelitian ini menjukkan bahwa mahasiswa yang memiliki kemampuan menyertakan rasa ke dalam peran dinilai menyajikan keselarasan yang lebih baik pula dalam mengomunikasikan dialog melalui bahasa verbal maupun nonverbal.

Kata kunci: Drama Berbahasa Inggris, Komunikasi, Bahasa Verbal dan Nonverbal.

Drama is a real communication involving ideas, emotions, feeling appropriateness and adaptability (Barbu, 2007). Communication does not only refer to the way in which one communicates with another person. It includes many other things. Not only including the oral speech, communication also includes the nonverbal cues. Speech is mainly used to convey information, including facts and data. Body language, on the other hand, can not be separated from speech. Body language can be the way of confirming the utterance. The body language, or non-verbal behavior, can give more meanings in attitudes, moods, and emotions that someone may want to reveal. In short, communication is generally defined as having both a verbal and nonverbal component. Nonverbal communication refers to communication that is produced by some other ways than words (for example: eye contact, body language, or vocal cues) (Knapp & Hall, 2002). Both aspects are necessarily used by people in playing drama.

In drama, nonverbal cues are important in delivering the unspoken messages. When the verbal utterances deliver the line, the non-verbal behaviors that accompany the uttered words imply the expressions of feeling and emotions of the actors. We learn to understand the language not only through the speech, but also the stage act. The dialogue does not only need to be communicated verbally, but also nonverbally such as through facial expression or gestures. The expressions and gestures are important in sending the feeling and emotions from the stage to the audiences. Mehrabian (1971) describes the total impact of a message in communication breaks down like this: 7% the verbal utterance, 38% the way of saying it (volume, pitch, tone, etc), 55% the body language (facial expression, gesture, posture,etc). It reflects that nonverbal behavior plays the most part in delivering messages in communication. It means when we deliver message through speech without an appropriate body language or voice management in saying it, the message that we mean to tell may not be delivered appropriately. For that reason, we can clearly understand why the failure in showing the emotions and managing the way of delivering dialogues can make the message of the drama not be delivered as how it should be. Beattie (2003) noted that nonverbal behavior is a significant domain through which human emotion is expressed. It reflects one's emotional state. Simply said, our nonverbal behavior – which conveys information of our real emotion – is hardly untruthful. However, it should be noted that our nonverbal behavior tends to be done spontaneously and – somehow – beyond our awareness (Beattie, 2003; Samovar et. al, 2009).

In the drama performance of English Department students, the ability to manage the nonverbal behavior during the drama performance became an issue. There are seven dimensions of nonverbal language, they are: Physical appearance, proxemics (space), kinesics (includes posture, gesture, and head movement), haptic (touch), occulesics (eyes behavior), vocalic (includes pitch, volume, rate, intonation, and vocalized pauses), and facial expression. However, many students were unable to manage these seven types of nonverbal languages in their performance.

Unfortunately, because of it, the show might not achieve its most expected result and – therefore – the power of drama in delivering feeling could be unseen.

In the English Education Study Program at Teacher Training and Education Faculty of Tanjungpura University, drama class is offered to the students at sixth semester. Drama subject is aimed to improve not only students' speaking and listening skill, but also to sharpen students'empathy and sensitivity over human's feeling and emotion. When they become a teacher in the future, empathy and sensitivity will be very helpful for them. By having sensitivity and empathy over other's people, as a teacher they will be able to build a more personal relation with their future students. Therefore, by having an experience in drama, the students are hoped not only to be able to use English as natural as possible in expressing their emotion and feeling, but also learn to understand other's emotion and feeling too.

Furthermore, through drama the students, as a future teacher, can also learn how to manage their communication ability in delivering messages. As what happens on the stage, in the classroom a teacher also needs to be able to manage their performance to make sure that the lesson they are teaching is well delivered to the students. In a classroom, a teacher becomes actor-like. A teacher acts as an educator, facilitator and also a role model. A teacher has to manage their performance as well as their communication ability in maximizing their role in the classroom. As teaching is more than transferring knowledge, becoming a teacher is not only about having a good ability in expressing the uttered words but also maintaining the nonverbal behavior along with the verbal utterances. The appearance, the quality of the voice, the speed in speaking and the body languages of the teacher are also significant in creating a good classroom atmosphere. As the actor's nonverbal behavior plays big part in making a convincing and successful performance, teacher's nonverbal behavior in the class is important in getting a well-conveyed and successful teaching.

However, based on the researcher experiences in joining and watching the previous drama performances, there were found students that were not able to show good stage acts. The audience even did not look enjoy and were unable to understand the story well. For this reason, researcher was interested to analyze the student's feeling that affect their communication in performing drama.

Basically, every drama performance always builds communication between three components: script-writer, actors, and audiences (Hidayat, 2010). Drama script may content monologue, dialogue or epilogue. In the performance, drama script turns to be conversational acts where the narative delivered by the actors through dialogues are the form of interaction. In order to achieve the empathy and sympathy from the audiences, the principles and aspects of communication in drama are imperative (Dykhouse, 2008). The process of interaction marked by the audience's response and feedback. For this reason, any forms of communication on the stage are significant for audience.

Communication between actors and audience will be built well when the actors can live up any form of character and dialogues totally. Actors need to deliver the dialogues as natural as possible to deliver the feeling well. These form of

communication can be clarified by nonverbal behavior such as gestures and facial expression (Hidayat, 2010). To produce a convincing performance, drama performance relies on the non-verbal communication in conjunction with verbal (Dykhouse, 2008). The non-verbal cues appear during the act will represent the ability of the actor to live up the role that he plays. When the verbal utterances deliver the line, the non-verbal behaviors that accompany the words uttered imply the expressions of feeling and emotions of the actors in playing their role. Therefore, in drama, it is urge to find out the way of conforming the verbal and nonverbal language in order to successfully communicate the narrative to the audiences.

The essence of human's emotions is basically same. Yet, to show the emotion of the role he plays is not a simple thing. Playing drama is about one's skill in interpreting an imaginary character and world into reality that is presented through the art of pretending and acting. Hidayat (2010) stated that the art of acting is a way of becoming another person by being involved into the role played based on the script. It is done by getting involved into the charactrers of the role played that, then, is being expressed based on the actor's understanding and interpretation about the character itself. Therefore, to be able to show a good and convincing acting, having a good understanding and ability in interpreting the character that is about to be played are the first things.

Actors must get involved in the situation and exactly understand what is happening (Kral, 2002). They need to understand and to build empathy toward the role he plays. As he does it, he may be able to get involved into the feeling and emotion of the role he plays, so he will be able to communicate the dialogues and deliver the message well. Kral (2002) also assumed that if actors can get involved, know exactly what they are doing on the stage, and know why they are saying their line, the stressing of the words will eventually hit the right place. When an actor is unable to say the dialogues well, to show appropriate gestures or facial expressions, and to deliver the feeling to the audience, then it will be questioned whether or not he is already able to engage with the role he plays.

METHOD OF RESEARCH

The research was done as a qualitative research. The appropriate form of this research was case study. A case study is a comprehensive description of an individual case and its analysis (Starman, 2013). The case study is used because writer considered that it was necessary to develop a comprehensive description on the phenomenon that was being analyzed

The subject of the research was eight of sixth semester students of English Education Study Program of FKIP Untan who played drama Labiode in English Drama Performance 2014. The students were being observed and six of them were interviewed one by one. An open ened interview was done as follow up in order to get other perspectives and further explanation along with the results of the observations.

The triangulation method has been used in this research. The techniques of data collecting in this research were interview and observation which had been conducted by observing students' performance and recording it. The recorded video was observed in order to see the conformity berween the verbal and nonverbal communication in the students' performance. The students' nonverbal behaviors that accompany the verbal utterances in the performance were tabulated based on its dimensions. There are seven dimensions of nonverbal cues with five categories of function: repetition, substitution, accentuation, contradiction and regulation. After that, the interview was then followed by transcribing the interview data.

The data collected from both interview and observation were in form of text. Therefore, qualitative content analysis approach was used. Based on Miles and Huberman (in Ahmadi, 2014) there are four basic procedures applied in this particular research, they were: data collection, data display, data reduction and conclusion (drawing/verifying).

FINDING AND DISCUSSION
Finding in Interview
a. Student 1 (acting as Labiode)

Student 1 seemed having difficulties in getting involved into the Labiode's character. Although he could mostly explain why and how the dialogues should be delivered, it was clearly seen that in many parts he encountered confusion in interpreting and understanding Labiode's perspective. In many parts of the interview, student 1 was not sure on his own interpretation on why and how the line should be delivered and was not getting proper understanding on how the feeling and emotions behind the lines were. Even there was the part in which student 1 stated that he did not understand the character he played. Student 1's inability in explaining and exploring Labiode's point of view well was reflecting that he is unable to comprehensively understand and build empathy toward the character of Labiode. As he could not get himself fully engaged in the feeling and emotion of the character he played, student 1 considered not completely successful in getting involved.

b. Student 2 (Acting as Van Raden)

Generally, student 2 could show good ability in understanding the character he played. Although there are two lines which he admitted that he did not really understand why and how these two lines should be delivered, his ability to understand and put himself in the perspective of the character he played made him could still manage his performance. From the whole interview, it could be seen that he generally understood Van Raden's character. He knew how Van Raden act and how his emotion is in general. It helped him in covering his confusion in understanding why Van Raden should say these two lines. In brief, although he could not understand and explain the whole dialogues perfectly, still, he knew well how Van Raden's emotion and perspective were and how he used to act as Van Raden. At this case, this clearly reflected that his understanding on the character that he played was good.

c. **Student 3 (Acting as Larisa)**

Student 3 showed good understanding on the character she plays. From the result of the interview, it can be seen that student 3 completely understood why and how the dialogues should be delivered. She could explain well why the line was delivered. She could explain well what the lines were delivered for and knowing what is the feeling behind the line. Student 3's ability in elaborating every line was reflecting the depth of her understanding on the character she played. Student 3's good understanding about the character she played showed that she could get involved into the character. It made her able to get her feeling and emotion engaged. She could put herself on Larisa's perspective and exactly knew how to represent the character on the stage.

d. **Student 4 (Acting as Merchant)**

The understanding of student 4 on the character she played was good enough. She could understand Merchant's perspective and temper. She understood that Merchant had a very arrogant and emotional character. By knowing this, she could interpret Merchant's way of thinking which, then, enabled her in elaborating the lines. As could be seen from the result of her interview, she could well explain the character she was about to play. She could understand and elaborate why and how every single line in the dialogues should be delivered. Her ability to put herself in Merchant's perspective, then, made her able to understand the feeling and emotion which should be emphasis in saying each line. She could understand Merchant's personality and knew how the character of Merchant would position herself in certain situation. Her ability to understand the imaginary character seemed to enable her to get involved and to get her feeling and emotion engaged into the character she played.

e. **Student 5 (Acting as Artist)**

Referring to the result of her interview, student 5 generally showed good understanding on every line. From her understanding, she could elaborate the lines and build empathy toward the character she played. She also could explain and elaborate the motives behind every line as well as the emotions complementing those lines. She could understand how the feelings and emotions of each line should be. This ability was essential in getting her involved into the Artist character and in enabling her to see the situation in which the lines were delivered through Artist's perspective.

f. **Student 7 (Acting as Algojo1)**

As supporting character, student 7 was doing well in explaining the lines. She could answer the question clearly and she could explain every line well, starting from why the line was delivered and how the feelings and emotions of the lines should be.

Finding in Observation

a. **Student 1 (acting as Labiode)**

Vocalic was the nonverbal language that was mostly used by student 1. Because his hands and feet were tied along his performance, there were only five dimensions of nonverbal language that were used. There were seven dimensions of nonverbal language that were used, they are: physical appearance, vocalic (31 times),

oculesics (20 times), kinesics (32 times), facial expression (32 times), proxemics (23 times), and haptics (3 times). The nonverbal behavior mostly functioned as accentuation (emphasis) and complementation of the uttered dialogues. For the Physical appearance, student 1 was only wears tattered-trouser. His body looked dirty and thin. His hands and feet were tied. Each of his hands was tied to a pole, while his feet tied to a metal ball. There were some bruise seen on his body, yet his posture was straight. His appearance reflected that he had been tortured. However, the way he stood in straight posture during the play looked contradicted with his look. It seemed that there was an inconformity between his look and his posture. The way he stood was considered too straight and looked too fine for someone who had been tortured.

By analyzing the data, it was found that his nonverbal behaviors that accompanied the uttered dialogues was conform at some parts. However, the nonverbal behaviors were mostly looked stiff and seemed too weak. From the interview, it was seen that student 1 was doubtful in explaining most of the lines and unable to get a good understanding on how the lines should be delivered. It was, at the end, affected his non verbal behavior on the stage. In many parts of his performance, it can be seen that student 1 had difficulty in exploring and explaining the feeling and emotion behind his lines. As the result, the non verbal that appeared during student 1 saying his lines seemed lacking. The nonverbal behaviors that accompanied the lines were mostly only vocalic and facial expression. The vocalic considered good enough in complementing the verbal utterance, yet the facial expression considered lacking in revealing the emotion when expressing the lines. It was clearly seen that the emotions also did not come out well because his facial expressions were considered too flat in accentuating the line. At this part, Labiode's inner conflict was not well conveyed by student 1.

Generally, the facial expressions were almost looked stiff along the performance. Student 1 mostly relied on the vocalic. However, because of the facial expression – which is the strongest nonverbal language in sending feeling and emotion – was seemed too flat and stiff, the feeling and emotions reflected on the nonverbal behaviors were not perfectly delivered. The inner conflicts within Labiode's character was unable to fully conveyed which made his performance was not really convincing.

b. Student 2 (acting as General Van Raden)

The nonverbal language that were mostly used by student 2 were kinesics, facial expression and vocalic. There were seven dimensions of nonverbal language that were used, they are: physical appearance, vocalic (31 times), oculesics (20 times), kinesics (32 times), facial expression (32 times), proxemics (23 times), and haptics (3 times). The nonverbal behavior mostly functioned as accentuation (emphasis) and complementation of the uttered dialogues. There were also nonverbal behavior that functioned as regulation and contradiction. The conformity of the uttered dialogues and the nonverbal behavior was good enough. The nonverbal behaviors of student 2 was shown the character of General Van Raden. It was good in giving meaning and feeling into the uttered dialogues. It was well conveying the feeling and emotion

behind the dialogues. The character of the General van Raden was also reflected from his physical appearance. for the physical appearance, he was wearing General Uniform and holding a sword. His look was clean and his posture was straight. His clothes and sword were well showing that had power as a General. From his appearance it could be seen that between the whole characters who appeared on the stage, he is the one who was encharge and had the control over the situation. His posture could also reflect his confidence and arrogance.

Student 2 showed a solid performance since the very beginning of his performance. His straight posture and gesture supported his appearance as a sly, arrogant General. His eye gaze and contempt facial expressions even made in more convincing. From his first line, it can be seen that he could elaborate his nonverbal well in supporting his verbal utterance. He could managed various dimensions of nonverbal language which made his performance were stronger and convincing enough. Student 2 could clearly portray Van Raden's sly and cruel character through harmonious management of several dimensions of nonverbal cues.

Not only showing various types of nonverbal cues student 2 could also successfully maximize the nonverbal language into various functions. He managed his nonverbal cues not only to complement or accentuate his verbal dialogues, but also he could also manage it to regulate the situation on the stage and to substitute his utterance. Even in some lines, he managed his nonverbal cues in showing contradiction which strengthened his performance as a sly and cruel person.

From the findings, in brief, it could be seen that student 2's performance was considered good. His understanding on the character he played let him get involved into Van Raden's character. He could understand Van Raden's perspective and expressed himself as Van Raden convincingly. It, then resulted an ability in managing his verbal and body language conformly on the stage. He could maintained various dimensions of nonverbal language in expressing the feeling and emotion of each line which, at the end, made his acting looked natural and convincing enough.

c. Student 3 (acting as Larisa)

Facial expression and vocalic were the nonverbal language that mostly used by student 3. There were seven dimensions of nonverbal language that were used, they were: physical appearance, vocalic (13 times), oculesics (12 times), kinesics (10 times), facial expression (13 times), proxemics (5 times), and haptics (2 times). The nonverbal behavior mostly functioned as accentuation (emphasis) and complementation of the uttered dialogues. For the physical appearance, student 3 was wearing plain red long dress with a red shawl draped on her shoulder. She also wore a white hat with flower corsage and brown leather flat shoes. She looked clean and neat with no scar or any trace of torment. Her cheeks looked blushing. As could be seen, her clean and neat appearance showed that she was still in good condition. Her bright-coloured dress and blushing cheeks reflected that she was still young.

Student 3 showed good performance in playing on the stage as Larisa. She could elaborate the character of Larisa well and expressed it through her good stage act. She could explore the various dimensions of nonverbal language as the channel in

expressing the feeling and emotions of Larisa in every line of dialogues she delivered. Student 3's performance was considered good for her ability in conforming her verbal dialogues and nonverbal language in expressing the emotion and conveying the feeling well. Her understanding on every lines and her ability in getting her self involved into Larisa's perspective made her knew well what to do and how to express the feeling on the stage. The nonverbal was powerful in conveying the feeling and emphasizing the emotion of the dialogues.

d. Student 4 (acting as Merchant)

The dimensions of nonverbal language mostly used by student 4 were facial expression and vocalic. There were seven dimensions of nonverbal language used by student 4, they are physical appearance, vocalic (27 times), oculesic (13 times), kinesic (21 times), facial expression (27 times), proxemic (13 times), and haptic (3 times). The nonverbal behavior that accompanied the uttered dialogues was mostly functioned as accentuation and complementation. For the physical appearance, student 4 was wearing glittery red dress and a purple shawl with flower brooch. The glittery effect of her dress makes her dress looks fancy. She was also wearing light brown flat shoes and a hat with flowery corsage. There's no scar or any trace of torment. Her appearance is clean and neat. Looking at student 4's physical appearance was enough to know that Merchant was a more wealthy character compared to other character.

In delivering the dialogues, student 4 was able to maintain various dimensions of nonverbal cues in performing Merchant's character. She could well represent Merchant's confident yet emotional character. Merchant's arrogance and selfishness were well represented. Her ability in managing her nonverbal behavior was making her acting looked convincing and Merchant's character was obviously seen. Merchant's temprament was seen since her very first line. It could be seen that student 2 was good enough in taking the imaginary character to the stage and living it up through her good stage acts. She could maintained herself and totally become the Merchant along the performance.

Although there was a cue which considered not conform, however, in general the ability of student 4 in conveying the feeling and emotion behind every lines was considered good enough. She could interpreted Merchant's emotional, arrogant, confident character and represented it through prety natural stage acts and delivered the dialogues with emotion.

e. Student 5 (acting as Artist)

The dimensions of nonverbal language which mostly shown by student 5 were facial expression, kinesics, and vocalic. There were six dimensions used in total, they are physical appearance, vocalic (14 times), oculesics (9 times), kinesics (13 times), facial expression (14 times), proxemics (once) and there was no haptic cues shown. The nonverbal behavior that accompanied the uttered dialogues was only functioned as accentuation and complementation.

In delivering the dialogues, student 5 was able to maintain various dimensions of nonverbal cues in performing the character. During her performance, she was not only doing well in showing expression of calmness and compassion, but also worry

and anger. She also did well in expressing scared feeling by showing frightened and panic facial expression. Her postures was well-managed in accentuating the feeling. She also could well maintain her intonation and made it sounded natural which strengthen the helpless feeling of the character she played. From her nonverbal behavior during her performance on the stage, student 5 was showing that she could well represent various feelings and emotions. She could represent her understanding about the character of Artist into a well-performed stage act. Her ability to get involve and building empathy towards the imaginary character she played enabled her to bring the feelings to the stage and conveyed it through a good performance.

f. Student 6 (acting as Mother)

The dimensions of nonverbal language mostly used by student 6 were facial expression and vocalic. There were six dimensions of nonverbal language used by student 6, they are physical appearance, vocalic (13 times), oculesic (5 times), kinesic (10 times), facial expression (13 times), proxemic (3 times), and there was no haptic cues was used The nonverbal behavior that accompanied the uttered dialogues was mostly functioned as accentuation and complementation. The physical appearance of student 6 was well reflecting that the mother is a poor lady. She was wearing a rumpled long dress which color has been faded. She looked untidy and her skin looked dirty. She also looked pale and weak.She stood in a little bit hunched posture almost along the whole performance. Those pale face and weak body was well reflecting that she was starving.

In delivering the Mother's character, student 6 was good enough in taking the imaginary character of the Mother onto the stage. Her interpretation and ability to get involved into this Mother character was well represented through her performance. In delivering the lines, she could bring Mother's feeling who seemed always worrying about her children and conveyed it through various nonverbal cues along the play. She could well conforrm her nonverbal cues with the uttered dialogues which accentuated the emotion within the words. Her ability in getting involved into the character she played was well represented on her natural and convincing stage act.

g. Student 7 (acting as Algojo 1)

Student 7 was showing a good acting as a supporting character. Although she had only three lines, she did pretty well in expressing these lines. She could represent Algojo's cold hearted character. The facial expression, gestures, and vocalic were all well maintained. She also knew how to manage her eye gaze in order to made her look like having no feeling of compassion or mercy on others. The nonverbal cues were well manage in complementing and accentuating the uttered dialogues.

h. Student 8 (acting as Algojo 2)

Student 8 was showing a good acting too during her performance. She had only one line, yet she still could show Algojo's cold-hearted character. She barely said anything, yet her facial expression and her body language in treating the prisoners harshly was considered good enough in representing Algojo's 2 character.

Discussion

In playing drama, the communication between actors and audiences is built not only through verbal language but also the nonverbal. The conformity of the verbal and nonverbal is urge to convey the real meaning of every dialogues uttered. Inconformity between the verbal and nonverbal communications leads to ambigouity. The challange is it is difficult to fake our feeling and emotion. Therefore, it is very important for an actor to get involved into the character he/she plays in order to build understanding towards the character they play, so that an actor will be able to act and communicate naturally on the stage.

In English Drama Performance 2014 there were some students who successfully got themselves involved into the characters they played and communicated the narrative well, and some who did not. Based on the research findings,three of four students taken for this research showed good performances on the stage, while one of them was not really good. Student 1 considered did not really good in maximizing the nonverbal behavior in the performance while the others considered good in conforming the verbal and nonverbal communication. The dialogues delivered were accompanied by various nonverbal dimensions that was functioned as the channel in conveying the true meaning, feeling and emotion of the narrative.

For student 1, his understanding on the character he played was not considered as good as the other students. He could not thouroughly understand why and how the lines should be delivered. In some parts, student 1 showed confusion on how and why the lines were delivered. He also could not understand how the feeling and emotion behind those lines were. It led him to a difficulty in communicating the lines and conveying the feeling and emotion well on his performance. His inability to get his feeling fully involved in playing the character was clearly reflected through his nonverbal behavior along the performance. From the data it can be clearly seen that his performance seemed stiff and his nonverbal was not well delivering the true meaning of every line.

Student 2, student 3, and student 5 showed good performance. They could conform their nonverbal behaviors with the dialogues they said that, then, created convincing stage act. This conformity was the result of good understanding and ability in getting involved into the character they played. As the result, they were able to see from the perspective of the character. They knew well why and how the drama should be delivered, and how the feeling and emotion behind each line were. It made them were able to feel the feeling and emotion in saying every lines. Their understandings toward the characters they played and on the motives behind every dialogues were let them had deep empathy to get to know the characters well. As stated before, having empathy toward the character played was urge to get them involved into the characters' feeling and emotion. Engagement of the feeling and emotion of actors and the imaginary characters was the basic of a natural nonverbal behavior and, at the end, led to a convincing acting.

The other good performance was coming from student 4. Student 4 was good enough in living up the character of Merchant. There was a nonverbal cues of student 4 that was considered inappropriate. However, in general, her nonverbal behavior during acting on the stage was good. It is the result of her good understanding and ability in getting involved into the character played. She could get the feeling and emotion of the character she played engaged into herself that, finally, it made her could express those feeling through her nonverbal behavior well.

From the discussion above, we can see that students' ability in engaging their feeling and getting themselves involved into the characters they played was really a big deal. It definetely affected their communication on the stage. It is just like what Kral (1994) stated, that by exploring the feeling and situations, knowing exactly what we are doing and why we are saying the line, our nonverbal behavior will automatically appear naturally. The more students, as actors, understood and got involved into the characters they played, the more they could engage their feeling and emotion with the characters'. It was clearly seen that students with good understanding and ability in getting involved showed better conformity between the verabl and nonverbal communication and quality of stage acts. On the contrary, student who lacked in engaging the feeling and emotion and in getting involved did not have their nonverbal behavior appeared naturally. It made him looked inconvenient along the show and his performance on the stage seemed stiff.

CONCLUSION AND SUGGESTION

Conclusion

Referring to the research finding, it is concluded that in English Drama Performance 2014, the students' ability in getting involved into the characters they played was definitely affecting their communication on the stage, especially in conforming the verbal and nonverbal communication. Student with better ability in exploring and getting involved into the character showed better understanding and empathy on the character they played. It made them could get, even internalize the feelings in playing the characters which, then, they represented through nonverbal language. The more students were able to get involved and engage their feeling in playing the characters, the more they could own the feeling and emotion in saying every lines. The quality of conformity between these two types of language was varied. It was affected by the feeling that they get on every single line they said. Students' confusion and disability in interpreting the character's point of view and in getting their minds involved eventually affected their communication on the stage, especially the nonverbal behavior that accompany the verbal utterance. Students who did not able to understand the context and the feeling and emotion behind the line will face problems in communicating the lines well. Those who did not successfully get involved and get their feeling engaged showed lack of conformity in their verbal and nonverbal communication rather than those who did.

Suggestion

Students who are having drama performace are suggested to explore the character that is about to be played. It is necessary to have sensitivity and empathy over the imaginary character to get themselves really understand about who they are going to be on the stage. Regarding to have good understanding on the character, students are suggested to get more involved into the character. It is in order to get the feeling and emotion which will help them in creating conformity between the verbal and nonverbal language. Considering the effect of feeling on the conformity between verbal and non verbal communication, it is found very good for the students in exploring and learning how to see something or someone through others' perspective and to act and react on different circumstances. It will very helpful in developing communication skill with other people since having successful communication is not only about exchanging information but also feeling and emotion.The further research may focus on the factor of the student's difficulties in getting involved and engaging their feeling and emotion during acting on a drama performance.

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